

# NY MUSIK

## Zeitgeist

Tom Linker - klaviaturinstrument

Joe Holmquist och Jay Johnson - slagverk

Bob Samarotto - klarinetter och saxofoner

framför .

Terry Riley:                   The Room of Remembrance (1987)

John Cage:                    Music for Four (1985)

Frederic Rzewski:   Wails (1984)

Torsdag 30 mars 1989 kl. 20.00

Museet, kulturhuset, Borås

Entré 20:- Medlemmar fri entré



THE ROOM OF REMEMBRANCE (1987) by Terry Riley

When asked by Zeitgeist to compose a work for their 1987 European tour I was in the midst of projects that employed just or resonant tunings.

The idea that seemed appropriate for use by a group that was locked into equal temperament was to pursue an interest I have been developing in a slow ballad-like form composed of complex but easily understandable chord progressions. I therefore composed THE ROOM OF REMEMBRANCE, a centerpiece from which to build an original improvisational style. The performers are asked to treat this slow ballad in a variety of ways that encourages the development of a group movement that intuitively together the moment to moment building of a gradual ritualistic format.

THE ROOM OF REMEMBRANCE is made up of five melodic phrases whose chord progressions contain entry and exit points for other pieces, some of which are variations based on an extended pulling apart of a single chord, a short progression, or entire phrase. These pieces entitled Chords of Rain, The Chopin Room, and Prelude to the Vigil, serve also to encourage the performers to improvise corridors into and out of THE ROOM... as well as to extend through the through-composed sections through further improvisation.

THE VIGIL OF THE SNOW CLAM is based on motifs from an earlier work of mine but whose moods seemed appropriately complimentary to In Winter...

--Terry Riley  
Berkeley, CA 3 March 1987

Wails (1984) by Frederic Rzewski

Wails, written in late 1984, was commissioned by Zeitgeist. It is scored for two percussionists (marimba and steel drum, plus a number of secondary instruments), reed-player (sopranino saxophone and bass clarinet), and pianist. Underlying the piece's structure is a basic six-second period which recurs throughout in groups of seven. There are eighteen such groups organized in three sections of 9, 3, and 6 groups each, with a coda at the end. The music is meant to be a kind of long lament for the dead in war, which culminates in a dance at the end (which may be partly improvised by the musicians), as though it were possible by means of music to make them come alive again. I had originally intended to write for an Oriental double-reed instrument, but chose instead the E-flat sopranino saxophone for its ability both to execute precisely notated chromatic melodies and to simulate at the same time the microtonal intonation characteristic of much Eastern music. -F. Rzewski

Music For Four (1985) by John Cage

Music For Four is one aspect of Music For. I have written parts for flute, clarinet, piano, 3 percussion, violin and cello, but no score. The relation of the parts is not fixed. All of them may be used alone or concertant with orchestra or chorus of both (Renga uses 78 instruments and/or voices). The title changes according to what is performed. The parts are written in what can be called a flexible structure. They have three different kinds of music: A) long tones preceded and followed by silences of equal length to be repeated any number of times; B) passages in which an unpredictable process plays within a chance-determined range; C) indeterminate short passages having only fixed pitch succession using not more than five tones, often fewer. A and B begin and end with time brackets that permit the player to make his own time plan. C give precise times for beginning and ending. These pieces therefore combine flexibility and inflexibility (mountain-mountain and spring-weather-spring-weather). They are essays in nondualistic music. They follow Thirty Pieces for Five Orchestras and Thirty Pieces for String Quartet which are also in flexible structure. Music For is a certain number of pieces (A and B) for each instrument, not necessarily the same number, and a number of interludes (C) which are not always placed between pieces and which sometimes occur in succession. One is reminded of buildings which are constructed in such a way that they can move within certain limits without falling down (Music which is earthquake-proof). - John Cage